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Paul is going to coöperate with Minneapolis in making this the museum of the Twin Cities, now that such a noble beginning has been made. To found a rival institution in St. Paul after this would mean a needless waste of energy and resource, and it could not fail to result in the weakening of both.

Not the least interesting fact connected with this new museum is the determination of its Trustees to maintain from the beginning a high standard for the works of art which are to be admitted to its galleries, and not to accept on grounds of expediency or for personal considerations any which fall below this standard, even though this course threatens to involve the loss of

money or interest on the part of individuals. This is the only true policy for a museum which seeks the respect and confidence of the public; and if it is not adopted at the start, experience has shown that it is difficult to know how or when to begin. If it is adopted before the museum opens its doors, as has been the case in Minneapolis, and impartially adhered to thereafter, there can be no doubt that in the end the gains will far outbalance the losses. For their wisdom and sagacity in this, as in all the other features which have marked their opening, our congratulations and best wishes are heartily extended to the officers of the Minneapolis Institute of Arts.

## ACCESSIONS AND NOTES

THE OPENING OF THE WILLIAM H. RIGGS COLLECTION OF ARMOR.—The enormous amount of work involved in the receipt and preparation for exhibition of the William H. Riggs Collection, great in itself, but largely increased by the task of assembling with it the other collections of armor belonging to the Museum, has been completed; and the remarkable display was opened to the members and their friends on Monday evening, January 25th.

Following the recent custom at receptions, the guests were received in the main Fifth Avenue Hall, by the First Vice-President, Joseph H. Choate, a committee of the Trustees, Messrs. Peters, Mansfield, Walters, and Macy, Mr. Karrick Riggs, a nephew of the donor, and the Director. Music was furnished by members of the New York Symphony Orchestra under the leadership of David Mannes.

The following gentlemen were invited to assist the curator, Bashford Dean, in showing the collections: Clarence H. Mackay, George C. Stone, F. G. Macomber, Alexander M. Welch, Albert Gallatin, Howland Pell, Laurason Riggs, T. J. Oakley Rhineland, Ambrose Monell, Edward Hubbard Litchfield, and William B. Osgood Field.

HANDBOOK OF THE COLLECTION OF ARMS AND ARMOR.—Simultaneously with the opening of the new galleries containing the William H. Riggs Collection and the other collections of arms and armor, a Handbook descriptive of the armor was issued.<sup>1</sup> This includes the armor of the Far and Near East (Japanese, Arab, Turkish, Persian, and Indian), as well as that of Europe from the earliest examples to that of the late eighteenth century. It undertakes no detailed description of individual pieces, but treats the subject from an historical point of view, illustrating the development of arms and armor by reference to objects in the Museum collection. Some idea of the scope and character of the Handbook may be obtained from the following list of its chapters: I. Introduction; II. The Present Collection and Its Arrangement; III. Earliest Arms and Armor; IV. Arms and Armor of the Bronze Age and Classical Antiquity; V. The Early Centuries of the Christian Era; VI. Chain-Mail and Mediaeval Armor; VII. The Period of Transition from Chain-Mail to Plate-Armor (1200-1400); VIII. The

<sup>1</sup>Handbook of Arms and Armor, European and Oriental, including the William H. Riggs Collection, New York, January, 1915. (XVI) 161 [1] pp. 65 plates. Octavo.

are the smaller objects buried with the dead, their games of draughts, toilet boxes and appurtenances, sandals, arms, flower collars, and jewelry, of which last several important pieces have been lent by Mr. Davis. An interesting collection of models of tools and apparatus for building, from the foundation deposits of temples and of the tomb of Hatshepsut, and examples of glazed tiles from buildings of the Nineteenth and Twentieth Dynasties complete the smaller objects shown. Among the sculptures of the Nineteenth Dynasty, shown before in this room, the reliefs from the Temple of Ramses I at Abydos have been rearranged and one of them has been enlarged by the addition of new slabs belonging to it given by Mr. Dikran Kelekian. In the center of the room has been placed the most important recent acquisition to the collection of Empire sculpture, the half-life-sized statue in limestone of a scribe Ini and his wife Rennut from Assiout.

H. E. W.

#### THE OPENING OF THE MINNEAPOLIS INSTITUTE

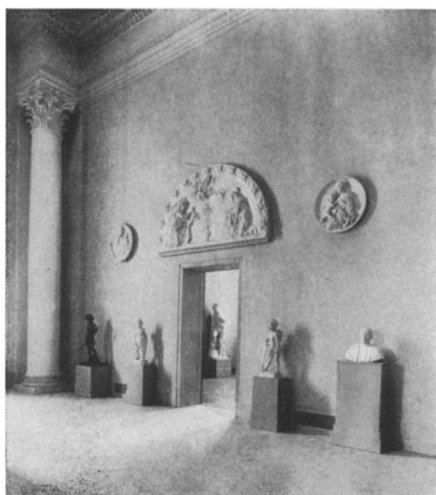
ON Thursday, January 7th, the Minneapolis Institute opened its handsome new building with ceremonies which were not only dignified but in every other way expressive of the fine spirit with which the project of this important addition to the museums of the country has been carried thus far. In the afternoon the inaugural exercises took place, and as the building does not yet afford a hall for a large audience, these were held in the Auditorium, the present home of the Minneapolis Symphony Orchestra. An address of welcome by John R. Van Derlip, the President of the Institute, was followed by brief addresses by the Governor of the State, the Mayor of the City, the President of the University of Minnesota, the President of the Chicago Art Institute, the Director of our Museum, James J. Hill, B. L. Fenner, representing McKim, Mead, and White, the architects of the Institute, and Joseph Breck, its Director, the programme being interspersed with selections by the Symphony Orchestra.

The hall, which seats 2,600, was crowded to its capacity, and many who wished to attend were unable to gain admission. In the evening the Institute itself was opened with a reception, at which about 4,000 of its members and friends were present. The next day, Friday, it was visited by some 1,700, while on the following Sunday we are told that 12,000 tried to get into the building, though not all were successful, and up to the end of January the figures of attendance had reached a total of over 54,000. We lay stress upon these figures because they show most eloquently how far the interest in an art museum for the city passed beyond the limits of the membership of the Minneapolis Society of Fine Arts, in which the project originated, and they may well be taken to heart by those who are contemplating similar institutions in other parts of the country, since they are full of significance.

As an account of the building was given in our BULLETIN for last August, it need not be described again here. The accompanying illustrations give a partial idea of some of the galleries, though unfortunately they do not suggest the color-scheme, different in each room, but harmonious in the vistas, which is one of the most charming and successful features of the interior. For their opening exhibition the Trustees have naturally been obliged to depend largely upon loans, but these appear to have been freely offered from public and private collections in many parts of the country, and in his selection from these Mr. Breck has made an ensemble not only of wide and varied interest, but of surprisingly high quality, ranging from the Gothic period to the art of our own time. Space forbids our entering into a detailed description of this exhibition, or calling attention to the excellent works which have already been secured as permanent possessions of the Institute, but we cannot forbear mention of the splendid loan of paintings by Mr. James J. Hill, which fill the largest gallery in the building, not only on account of the importance of these examples of the French masters of the nineteenth century, but because we trust that the loan itself implies that St.



WEST CORRIDOR AND STAIRCASE



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